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ABSTRACT

This summary of the principal deliberations and recommendations of the Wingspread II Conference convened in October 1978 by the American Theatre Association (ATA) documents the efforts of the ATA to develop the areas of standards and accreditation, development, education, and research. The work of the four commissions that had been created in each area of responsibility at the first Wingspread Conference in 1975 is clarified in this report, and plans are outlined to coordinate the activities of the commissions as service organizations for the field and to establish the role of the commissions in relation to the future of ATA as a professional arts organization. Also presented are recommendations to the Association of short-term and long-range goals for the next decade. The members present on each commission are listed, and the results of their considerations are outlined by commission heading. (AEA)

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THE ATA WINGSPREAD II CONFERENCE

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MOVING FORWARD

EDITED BY

RONALD A. WILLIS

PREFACE

In October of 1975, the American Theatre Association held a Conference on Theatre and Society at Wingspread, The Johnson Foundation Conference Center in Racine, Wisconsin. Its purpose was the re-examination of ATA's goals and a systematic consideration of theatre's place in American society. Because of pressures of time and other constraints during the annual Conventions, ATA's leaders felt that a separate Conference should be held to: state assumptions and formulate long-range goals related to the value of theatre in society.

Following the 1975 Conference, the Association implemented a number of recommendations made at Wingspread. Four Commissions were created to address principal areas of the field: standards and accreditation, development, education, and research. Recent work of the children's and secondary theatre Divisions on the development of competency models was an outgrowth of the first Wingspread Conference. Likewise the policy document on "Minimum Criteria for the Accreditation of Theatre Degree Granting Programs in Colleges and Universities" was drafted following the October meeting. In addition, an internship program was started in ATA's national office. In order to strengthen the liaison between professional and educational theatre, task forces were appointed within ATA under the leadership of the University & College and Resident Theatre Divisions. Steps also have been taken for the National Association of Schools of Theatre to serve as an independent accrediting agency for college and university theatre programs. Most recently, a set of "guidelines on Promotion and Tenure for University and College Theatre Faculty," drafted by the Commission on Theatre Research, was adopted by the ATA Board of Directors.

As incoming ATA President, I looked upon the work of the Commissions, which had been active for nearly a year, as one of the Association's chief priorities. In keeping with this concern, our second Wingspread Conference was planned around the Commissions. Support for Wingspread II was provided by The Johnson Foundation, Dayton-Hudson Foundation, Woods Charitable Trust Fund, Paul Butler Foundation, International Paper Foundation, and Shell Oil Companies Foundation. Forty-one participants were invited to convene on October 19-21, 1978, and working papers were disseminated among them. The participants were aksed to accomplish the following:

- to clarify the work of the Commissions and for the Association;
- to coordinate the activities of the Commissions as service organizations for the field;
- to establish the role of the Commissions in relation to the future of ATA as a professional arts organization;
- to recommend to the Association short-term and long-range goals for the next decade.

Our first efforts at Wingspread resulted in a hard look at theatre and our Association. As documented in this Report, ATA Wingspread II represents our collective efforts to "move forward" in the areas of theatre development, education, research, standards and accreditation. The following pages reveal that the four Commissions are now organized and staffed. Subsequent to the Conference they submitted year-long working agendas for the ATA Board's approval. In addition to formulating plans to broaden the standards criteria document for theatre programs and to promote regional theatre development workshops, performance was targeted as the area for ATA to forge ahead with new research methods and publications in future years. As a result of Wingspread II, the ATA Board voted last April to develop a new configuration for the 1980 convention to allow symposia to be held concurrently with the general convention. These symposia will provide an opportunity for the field's leadership to address annually the issues and needs of areas, such as development, education, research, standards, and accreditation.

In my view ATA's two conferences at Wingspread are emblematic of the Association's concern that theatre continue to be a vital and integral part of American education, culture, and society. Wingspread, as this Report suggests, has become synonymous with our efforts to be responsive to theatre's role in shaping our educational and cultural values.

Milly S. Barranger
ATA President

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The deliberations of the 1975 Wingspread Conference on Theatre and Society sponsored jointly by the American Theatre Association and The Johnson Foundation prompted the formation of four important ATA Commissions, each charged with a specific area of responsibility: Theatre Development, Theatre Education, Theatre Research, and Standards and Accreditation. The time consuming sorting out of procedures and goals, the difficulties of arranging extended deliberations, plus the delays encountered in achieving stable membership resulted in varying degrees of Commission productivity. Sensitive to the many problems faced by the fledgling Commissions and anxious to take steps to make each Commission fully operative, the leadership of ATA undertook the planning of a second facilitating conference.

The productive atmosphere surrounding the first conference was still a vivid memory, and so The Johnson Foundation was approached again with a proposal for a follow-up meeting at Wingspread.

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The Foundation, convinced that "the nature, form, and priority that theatre takes are one set of marks of how a society regards itself" and that such "matters concern directly the well-being of each member of society," was excited by the prospect of a second conference and agreed to join with ATA in its sponsorship.

Additional support was sought and obtained from five other sources: the Dayton-Hudson Foundation, the Woods Charitable Trust, the Paul Butler Foundation, the International Paper Foundation, and the Shell Oil Companies Foundation. With the important implementary groundwork thus laid, ATA President Milly Barranger issued the call for the "ATA Wingspread II Conference: Moving Forward" to be convened October 19-21, 1978.

The 39 conference participants attending Wingspread II included Commission members, several other prominent theatre leaders, and four special resource people to help guide Commission deliberations. The resource people were:

1. Hugh Southern, Executive Director of the Theatre Development Fund who met with the Commission on Theatre Development (COTD)
2. John Strauss, Arts Consultant and Treasurer of the Arts, Education and Americans, Inc. who met with the Commission on Theatre Education (COTE)
3. Harold Horowitz, Director of Research of the National Endowment for the Arts who met with the Commission on Theatre Research (COTR)
4. Robert E. Stake, Director of the Center for Instructional Research and Curriculum Evaluation at the University of Illinois who met with the Commission on Standards and Accreditation (COSA)

Prior to their arrival at Wingspread, conference participants were supplied with such items as: the Conference Statement of Purpose, a list of invited participants, a conference schedule, copies of Wingspread I reports, and several position papers prepared by Commissions and by the resource people. Conferees were asked to study all distributed materials plus the Rockefeller Panel Report entitled **Coming to Our Senses: The Significance of the Arts for American Education** (1977) in preparation for their work at Wingspread.

The purposes of the conference were:

to clarify the work of the commissions for field and for the Association;

to coordinate the activities of the Commissions as service organizations for the field;

to establish the role of the Commissions in relation to the future of ATA as a professional arts organization;

to recommend long range and short-term strategies for the Association for the next decade.

The specific tasks assigned to individual Commissions meeting in work sessions were:

to identify ideas, issues, and problems related to the Commission and the field;

to develop methods and strategies to accomplish objectives of the Commission;

to recommend action and policy for approval and implementation by the ATA Board of Directors.

The pattern of the conference provided three concentrated Commission work sessions and six plenary sessions involving all participants. The first plenary session, held on Thursday evening, October 19, featured responses to the position papers—first by members of the Steering Committee, Jack Morrison, Oscar Brockett, Charlotte Motter, and Vera Mowry Roberts and then by the conferees at large. The remaining plenary sessions alternated with the Commission work sessions with the final group meeting on Saturday afternoon devoted to the presentation of Commission recommendations. In addition to the structured plenary and work sessions there were ample opportunities for informal sharing of insights and concerns as well.

The ATA Wingspread II Conference was thus conceived to deal with the interlocking needs of: the theatre as a force in American society; the ATA as an active professional arts organization; and the newly formed ATA Commissions whose task it was to confront significant issues and recommend specific courses of action for the future. The ATA leadership, with the generous support of responsive trusts and foundations who endorsed ATA's vision of a healthy theatre in a healthy society, shaped a conference built on the free exchange of ideas. The materials distributed, the participants selected, the directions given, the work pattern adopted all bespoke a forceful commitment to shape the American theatre and ATA's role as a vital arts organization. With the announced goal of forging coordinated strategic plans for the immediate future based on their joint perception of existing needs and long-range objectives, the 39 conference participants pooled their energies and insights in a concerted effort to "move forward" together.

At the opening plenary session, Henry Halstead, the Vice-President of Program for the Johnson Foundation, paralleled the characteristic aura of the Frank Lloyd Wright-designed building called Wingspread with the foundation's philosophy on the conducting of conferences—namely, the spirit of freedom. He also shared an observation of theatre that sounded an appropriate note for the ensuing meetings.

> The place theatre has in society and how it is regarded by society are important measures of the health and well being of society. Theatre plays so many valuable roles that it must be regarded as intrinsic to any society. And in this sense theatre is basic. But theatre is also a way of saying that society needs to be questioned and defined if it is to stay healthy and be constantly renewed. Theatre provides also a way to confront the unfamiliar as well as the familiar paradoxes of life and needs understanding, support, and appreciation to do so and to do so well . . . And as a discipline, paradoxically, theatre can create in us the capabilities that allow us to seek our freedom.

The substantive deliberations of the conference began with a targeting of Commission related issues.

COTD was challenged to consider the following matters:

1. To what extent should COTD (and perhaps COTR) be concerned with the impact of theatre education on (a) the professional theatre and (b) the non-professional theatre? Focus might well be directed to the effect on audiences as well as theatre workers.

2. Should audience growth be a primary task of COTD? Should audience education be primary? How are these related?

3. Since theatre is regarded as essential to society but difficult to finance exclusively through box office income, how should COTD concern itself with theatre subsidy as an issue?

4. Given the central importance, albeit the elusive nature, of developing and nurturing new playwrights, should COTD—or should other Commissions—assume primary responsibility for this task?

The following issues were identified as profitable concerns for COTE's consideration:

1. How can theatre artists be induced to concern themselves with education of our young? How should they be selected? What steps should be taken to curtail or supplement their efforts?

2. How can we address the lag in education programs that have yet to embrace in practice the goals set forth by such people as Alfred North Whitehead and John Dewey in the 20s and 30s? What is "Basic Education" and how do we see theatre fitting into that construct, however defined? On the practical level, should there be a college admission requirement focused on arts experience? If so, how should it be implemented?

3. How and to what extent should teachers of theatre involve themselves in political issues? In this context, should a distinction be made between broadly conceived "political" issues as they affect people and the business of politics?

4. How can we use existing resources, especially television, to make our particular message known? Related to this and to all of the above is the concern for a way to establish ties between theatre and the community that are honest, effective, and close.

The particular concerns to be addressed immediately by COTR were the following:

1. Who are the researchers, in ATA and other agencies, who have produced work and how can that work be located and made useful to the membership and leadership of ATA?

2. What are the needs of theatre research (areas of concern, methodologies, measurement devices, centers for particular kinds of investigation) and who can best supply these needs? How can ATA make evident its already existing stores of theatre research expertise?

3. How can we and should we connect with other agencies engaged in theatre research?

4. How can we impress upon all concerned the sense of emergency that all the above issues deserve?

COSA was asked to bear in mind several matters of continuing concern:

1. How can we keep expressed standards from becoming standardized patterns that squelch innovative approaches, particularly in a field that stresses creativity—a process that involves seeing the world awry? How can we maintain the diversity of programs and flexibility of existing approaches. (e.g., the use of theatre techniques in general education, humanistic education through theatre and drama, training for the theatre profession, education of the audience and development of its appreciation) while still maintaining standards and accountability?

2. How can we be assured that minimal standards are truly minimal and relevant to our objective rather than goals that are unrealistic expectations for many worthy theatre programs (e.g., What linkage exists between training facilities and competencies? Are live theatre models ever likely to be readily accessible to the majority of colleges and universities?)

3. What rewards and sanctions can and should be realistically associated with the process of accrediting theater programs (a) in institutions likely to be accredited in other ways, (b) when such programs bear questionable connection to professional theatre?

4. How can we meet the goals expressed by the other Commissions (e.g., accessibility of theatre to all, use of theatre in all levels of education, development of theatre research to ensure our working with care and knowledge) and still articulate and enforce standards so that sub-standard theatre practice does not take over?

Having thus prepared themselves through careful pre-conference study and having been stimulated by the outline of purposes, tasks, and particular challenges, the conferees proceeded to meet during the remainder of their time at Wingspread in alternating Commission work sessions and in plenary assemblies. What follows is a brief summary of their principal deliberations and recommendations arranged by Commission heading.

Members Present

COTD Commissioners - Gayle Cornelison (Chair), Vincent Angotti, Linda Jenkins, Nancy Stone, David Young

Resource Person - Hugh Southern, Executive Director of the Theatre Development Fund.

Other Participants - Dale Huffington, Immediate Past President of ATA: Brian Hansen, past ATA Vice-President for Policy; and Bernard Rosenblatt, ATA Vice-President for Policy.

Recorder - Tony Distler, Past President of ATA

DELIBERATIONS

Unlike the other ATA Commissions, COTD had no real history of accomplishment prior to this meeting. Although established constitutionally at the same time as the other Commissions in August, 1976, and with its original members appointed by the ATA Executive Committee in December, 1976, COTD had not, through a series of unfortunate circumstances, been able to meet to define its mission, to identify its priorities, and to establish its operating methods. These matters thus set the tone for COTD's Wingspread II deliberations.

COTD focussed the bulk of its attention on five matters: the clarification of its internal operating procedures; a procedure whereby individuals and groups could gain access to the Commission; a careful consideration of the principal areas of Commission concern; a basic philosophical approach for dealing with those areas of concern; and the detailing of a list of long-term and short-range project goals.

OPERATING PROCEDURE

Although specific details on many points of procedure remain to be worked out, COTD recommended the following general guidelines: a) COTD will consist of seven persons (all members of ATA) with resource persons from other areas of theatre, business, law, and the like added as non-voting participants when needed; b) the Chairperson will be elected for a two-year term of office in odd-numbered years; c) the Chairperson will appoint the COTD representative to the ATA Conventions Committee.

COMMISSION ACCESS

COTD agreed to adopt a parallel set of procedures outlining Commission access to those adopted earlier by COSA. The relevant excerpt from the COSA document detailing those procedures is as follows:

It has become apparent that procedures are needed for organizations and/or individuals to bring policy matters to the Commission for its consideration.

The Commission will not normally act on any document submitted for consideration that does not include the following information: 1. A covering letter or statement which will:

a. Explain the purpose and intent of the document
b. Explain the procedures whereby it was developed
c. List the names and affiliations of the persons involved in generating the document.

2. A statement of agreement and support from all divisions, programs, etc. who have vested interests in the matters addressed in the document. (To insure that all perceived necessary consultations have been accomplished by the proposers.)

3. The document itself.

4. A clear indication of the action requested from the Commission.

The Commission reserves the right to initiate projects; they will normally proceed through consultative processes with divisions, programs, etc. which have interest and expertise in the matters under consideration.

In all cases, the Commission will be the final arbiter of differences of opinion.

COTD's PRINCIPAL AREAS OF CONCERN.

COTD is potentially the most broad-based and wide-ranging of the four ATA Commissions. Whereas the other three Commissions have fairly precise spheres of interest and offer direct services to the membership, COTD can more easily "speak to the field." Thus a major identifying feature of COTD is its functioning as ATA's outreach and contract with other facets of theatre enterprise and other appropriate organizations in the arts, education, business, and government. It should therefore create networks and linkages whereby ATA can interact with these external enterprises and agencies.

COTD accepted as its charge the task of audience development. Such development is to be approached from two perspectives:

1. theoretical—which addresses how theatre fulfills social and psychological needs.

2. practical—which addresses how to get more people to go to the theatre.

Moreover, since the issue of audience development is of concern to both commercial and non-commercial theatre it can be a common pursuit whereby COTD can foster a deeper and more creative connection between the two species of theatre.

COTD also accepted as its charge the task of arts advocacy. In an effort to avoid possible overlap with the already existing ATA Arts Advocacy Committee, it was agreed that COTD would concern itself primarily with long-range advocacy policies, with monitoring ongoing advocacy efforts, and with establishing effective advocacy networks both within the ATA and with outside agencies.

COTD also agreed to undertake the exploration of special funding through both public and private endowment and foundations. Specific approaches to this problem would have to be developed at a later date.

PHILOSOPHICAL APPROACH

Emerging from all of COTD's deliberations was the apparent need for a *systems* approach to its many tasks. In such a plan COTD would embrace a collective and collaborative system that cuts across all special interest lines. It would draw upon the resources of all those who worked in or would be willing to work on behalf of the theatre. Drawing upon their delineation of areas of concern and upon the fundamental philosophy of a systems approach, COTD developed the following comprehensive statement of purpose:

STATEMENT OF PURPOSE

The Commission of Theatre Development concerns itself with the health of theatre as field and the nurturing of audiences for the theatre, with the emphasis on greater accessibility to resources and participation for practitioners and audience. COTD will promote the following goals:

to promulgate the unique values of live theatre to American society; to maximize social, cultural, psychological, physical, and economic accessibility to theatre attendance and/or participation; and to encourage understanding and cooperation among all contexts of theatre practice.

COTD believes that these goals can best be achieved through the establishment of collective and collaborative systems that would draw upon the resources of those who create, teach, advocate, manage, and otherwise participate in theatre and also individuals and institutions in the public and private sectors. Such resources should be marshalled to serve and advise the membership in such fields as advocacy, audience development, fund raising, financial and general management, policy development, marketing, and research. COTD accepts that collective efforts are more effective than the sum of individual efforts.

SHORT-TERM AND LONG-TERM PROJECTS.

To begin to realize its overall purpose COTD developed a list of short-term and long-term projects.

Short-Term Goals

1. Begin meeting with ATA Special Committee on Arts Advocacy to define advocacy issues and refine procedures for future advocacy efforts.
2. Form advocacy/information network—to be both informational (dissemination) and active (responsive).
3. Use "Policy Perspective" to communicate work of Commissions to ATA membership.
4. Prepare draft proposal for a series of Regional Theatre Development Workshops.
5. Engage other theatre organizations in discussion and implementation of Goal 4.

The Regional Theatre Development Workshops—a major short-term effort—are still in the planning stage, and the Commission hopes that funds can be made available for the group to meet in March to develop detailed plans and begin implementation. In general, however, ATA would sponsor a regular series of workshops in each of the nine ATA Regions (with the cooperation of the C.R.O. for each Region) in the general areas of theatre management and audience development. Cooperating agencies would include: Theatre Development Fund; FEDAPT; Volunteer Lawyers for the Arts; NEA; NEH; USITT; and the like. The

workshops would be open to all theatre at all levels. In addition to providing valuable information, systems, etc., the workshops will establish visible, cooperative programming between ATA and other theatre organizations.

Long-Term Goals

1. Evaluation of Regional Theatre Development Workshops.
2. Investigation and assessment of plans for a National Theatre.
3. Seek reasonable levels of public support for the Arts.
4. Assessment of the "state of the art" of new playwright development.
5. Assessment of current and development of a "systems" approach to fostering theatre.
6. Development of appropriate alliance with other Arts in America.
7. Investigation and assessment of realm of international theatre with a view to cooperative efforts.

COMMISSION ON THEATRE EDUCATION

Members Present:

COTE Comissioners - John Sharpham (Chair), John J. Baldwin, Sister Kathryn Martin, S.P., Charlotte K. Motter, Thomas D. Pawley, William Waack

Resource Person - John Strauss, Arts Consultant and Treasurer of The Arts, Education, and Americans, Inc.

Other Participants - Jean Korf, President - elect of ATA

Recorder - Mary Jane Evans

DELIBERATIONS

COTE's Wingspread efforts were shaped by two prior documents. COTE's goals statement, submitted to the ATA Board in August, 1977 notes:

1. The Commission on Theatre Education is concerned with education in the broadest sense and the contribution which theatre and theatre-based experiences can make to the educational process. The participants in theatre education can and should include every age and educational level from pre-kindergarten through public school, college, graduate and professional training, and adult education. Theatre education activities may aim toward personal development of the individual, the cherishing of theatre as an aspect of culture, the development of appreciative, discriminating audiences, the training of skilled theatre artists, or providing satisfying aesthetic experiences for individuals and groups. The Commission reaffirms the essential nature of theatre as a vital learning mode throughout human history, and takes as its charge the task of directing attention to this eternal truth."

2. The intention of the Commission to concentrate in 1977-78 upon the following priority concerns:

   a. teacher certification and both pre-service and in-service training of teachers;

   b. the role of theatre in liberal or general education, and in study of the humanities;

   c. identification of theatre-based or theatre-related career opportunities and their implications for curricula and programs at all levels of theatre education.

COTE also developed a timetable in August, 1978, which provides the primary agenda for Wingspread II deliberations and for much work scheduled for after the conference. It reads:

1. A first general working paper of the Commission's purpose and position will be completed by September 1 for dissemination prior to the Wingspread II meeting of the four commissions.
2. A short, preliminary statement on Drama/Theatre and the educated person will be written immediately after the Wingspread Conference. For this purpose the Commission will meet, October 22 and 23, and then submit the short paper to the ATA Board and the general membership through Theatre News. The purpose is to share the statement and invite comments and reactions. In this way input can be gathered for incorporation into the longer, more precise philosophical statement which will present the Commission's (and eventually the Association's) policy on the significance of Theatre Education.
3. Work will then begin on the longer statement and first revisions will be considered at the Commission meeting in March or April and again in New York at the Convention in August.
4. Immediate steps will be taken to gather all available resources from ATA (or copies of such resources) that relate directly to Theatre Education. To this end the Chairperson will request copies from all division chairpersons and other ATA officers who may be able to supply this Commission with the required materials.
5. The Chair will immediately contact all division chairpersons alerting them to the Commission's concern to act as a liaison committee for all activities relating to Drama in Education.
6. The Commissioners will begin to draft a preliminary paper on Theatre Education and the Arts in Education. The specific goals and individual tasks will be discussed and assigned at the October 22 and 23 meeting. A preliminary draft will be ready for the March/April meeting.
7. The Commission will begin to complete a short list of major areas where research on Theatre Education would be helpful for this Commission's functions. It is the aim of the Commission to present formally one or two research requests to be undertaken through or by the Commission on Research. It is likely the requests will relate to either of the two major areas of work for this year, the Theatre Education position statement or Theatre Education and the Arts in Education.
8. Finally the Commission expects to respond to all requests and comments that it receives in a positive and active manner.

As a result of discussions held at the Arts In Education Conference which concluded on October 3, 1978, COTE was asked to consider the role of drama/theatre in arts education, particularly in general education, and to provide a statement based on those considerations. This item, then, became a specially targeted agenda matter which COTE addressed separately in order to meet this pressing need.

General Considerations Affecting COTE Deliberations. COTE members along with

John Strauss and the other participants also explored several issues related to COTE's responsibilities and overall areas of concern, both in the immediate and in the more distant future. Among them were:

1. In addition to its urgent focus on drama/theatre in general education, COTE must make clear its intention to deal with professional education, education of the handicapped, and like areas in the future.

2. COTE must recognize that a major task facing drama/theatre in education is convincing those who have the power to institute curriculum reforms to implement the desired changes.

3. Implementation of COTE recommendations on drama/theatre in education will take time, even a ten-year timetable; thus COTE should set goals, outline strategies, and pursue its efforts with urgency, but not panic.

4. The legitimacy of theatre as a motivating device in all education and as a means of transmitting deeply felt and widely varied aspects of the human condition must be impressed upon various publics such as faculties, administrators, boards of education, legislators, accrediting agencies, parents, PTA's and the like.

5. COTE should address stages of learning in its deliberations and the interrelation of arts and the teacher, as well as the dubious merits of the "one-shot" course and the relation of arts and the student.

By the end of the Wingspread Conference COTE had developed a draft of the requested statement describing the role of Drama/Theatre in General Education and had formulated the following list of specific goals complete with timetable and action agency.

COTE's Work Nearing Completion. COTE was also able to identify a list of accomplishments already well underway. They included:

1. Position paper on theatre in general education to be prepared by COTE in October and November for Board action in December, 1978.

2. Preliminary statement on the educated person to be prepared for publication in **Theatre News**, October, 1979.

3. A longer statement on theatre and the educated person to be prepared by COTE for presentation to ATA in 1979.

4. Gathering available resources on theatre education from within ATA and from other sources will be undertaken immediately by the Chair and COTE.

5. The Chair and COTE will begin immediately to establish liaison with Division presidents and chairs of committees and task forces within ATA.

6. A short list of research areas in theatre will be readied by COTE by December, 1979.

COMMISSION ON THEATRE RESEARCH

Members Present:

COTR Commissioners - David Addington (Chair), Helen Chinoy, Burnet N. Hobgood, Alan L. Woods

Resource Person - Harold Horowitz, Director of Research, National Endowment for the Arts

Recorder - M. B. Wilkerson

COTR recognized that, in addition to the pressing need for an organized stance *vis-a-vis* research as indicated in the opening challenge to the Commission, one of its principal difficulties lies in the fact that ATA's membership manifests widely divergent attitudes concerning theatre research. Many individuals consider ratiocination to be harmful to creative endeavors and express reluctance to thinking/theorizing about theatre art. Others are interested in aspects of theatre that are not currently well served by traditional research. Still others are pursuing research, some of it traditional and some of it innovative, with little chance to coordinate with their fellow researchers.

In an attempt to insure its relevance to the broadest ATA membership COTR elected to concentrate on that aspect of theatre that unifies the greatest number of individuals—living performance. Such a research emphasis is not to be construed as an exclusive focus, but it does suggest broad interest and innovative approaches. In addition, such research would provide a means of understanding and improving both performance and the skills involved in teaching performance.

The following outline of a research approach to living performance was developed by COTR:

A. Impression Structuring—determined by the close examination of the workers directly responsible for the performance event.
   1. Playwright
   2. Director
   3. Designers
   4. Administrators
   5. Actors

B. Perceptions of Performance—determined by the close examination of the experiences of individuals in contact with the performance event.
   1. Audience—taking into account
      a. expectations
      b. pre-performance conditions
      c. performance environment
      d. performance event and performance variables
      e. audience behavior
      f. post-performance variables

   2. Performers—taking into account all circumstances listed above.

   3. Other production personnel such as directors, designers, craftsmen, administrators, and educators—taking into account all circumstances listed above.

   4. Critics—taking into account all circumstances listed above.

C. Context of Performance
   1. Historical
   2. Social
   3. Political
   4. Geographical

D. Effects of performance
   1. Historical
   2. Social
   3. Political
   4. Behavioral

In order to begin an appraisal of the existing state of scholarship related to the topics indicated in the research model suggested by COTR, a recommendation was made that a program of critical reviews of the existing literature be undertaken, To facilitate this review COTR planned to request that the various divisions of ATA identify resources and individuals from among their memberships who are acquainted with the topic headings who could carry out the critical

reviews COTR is seeking.

COTR also recommended that a series of awards for innovative work in research be established as a strategy for encouraging research among the ATA membership.

COTR's larger concerns with research emphases for the future are adumbrated in its "Universe of Research Subjects." Included as suggestions are: Theatre accessibility, pedagogy, analysis of past performances, analysis of living performance (the current emphasis), production processes, and theatre artists. Crosshatched over this list is a series of action steps that outline those procedures that COTR can engage in and monitor. Included are: assemble and assess existing research, identify and encourage necessary research tasks and resource development, provide a focus for research persons in ATA, and guide other Commissions to information sources.

COMMISSION ON STANDARDS AND ACCREDITATION

Members Persent:

COSA Commissioners - Vera Mowry Roberts (Chair), Frank Geltner, Patti Gillespie, James Kriley, Calvin Pritner, Horace Robinson

Resource Person - Robert Stake, Director of the Center for Instructional Research and Curriculum Evaluation, University of Illinois

Other Participants - Jack Morrison, Executive Director of ATA

Recorder - Ronald A. Willis

COSA entered its Wingspread meetings with an acknowledged record of past accomplishment, most notably the document entitled "Minimum Standards for the Accreditation of Theatre Degree Programs in Colleges and Universities." Considerable deliberation focused on the need to systematically review that document in connection with the University and College Theatre Association. The need to avoid "over-technilogizing" theatre education while at the same time addressing the question of document usability and quality control of the educational process figured prominently in discussions.

Clarification of the "Minimum Standards" Document. Responses to date indicated that the "weapon" implication of the document causes some concern among the ATA membership. Since the primary goal is to assist the development of selected theatre degree program quality in answer to expressed needs, a means of placing the document in an appropriate perspective must be developed. The most likely method seems to be a preamble which stresses that any accreditation rests on judgement which in turn rests on standards. Standards thus conceived are not a checklist; they are not judgements but the bases for judgements. Thus the facilitating nature of the document will be made clearer.

The preamble will deal with the history of the document's genesis and development, the way it can be used, and the ways in which ongoing alteration and implementation are proceeding.

COSA began formulating such a preamble during Wingspread II.

COSA indicated its intention to stimulate other ATA units to address the topic of standards, to target issues for their consideration, to interpret standards documents, to monitor standards activity that affects theatre people, and to serve as an interactive link with other standards-oriented agencies.

COSA reported on a comprehensive statement of its Functions and Scope:

1. COSA will identify areas of critical concern in the field of standards.

2. COSA will either produce or cause others to produce appropriate response to those areas of critical concern. Assistance will be provided at all stages and the final document will be submitted by COSA to the ATA Board of Directors and upon approval of that body will become an official document of ATA. COSA will interpret all such documents to the membership.

3. COSA will be the ATA agency responsible for engaging in discussion with all agencies outside ATA that deal with standards relevant to the membership.

4. COSA recognizes the need for a data bank that will provide access to materials on standards relevant to the membership.

5. COSA will focus on production standards by attending to the improvement of the adjudication process, especially with concern for developing more effective critical respondents.

COSA also forsees the need for a By-law emandation clarifying its official role in the future but wishes to defer action until other data have been gathered. In the meantime, it should be regarded as a note that COSA will no longer deal directly with procedural steps for accreditation. That function has been delegated to NAST by the ATA Board of Directors. However, COSA will continue to hold that process within its purview and will take steps to establish appropriate channels of communication between COSA and NAST.

COSA's Role in ATA's Future As An Arts Organization. COSA intends to maintain an active role in the area of standards as they apply to the ATA membership.

Short Range and Long Range Goals: COSA summarized its goals for the future as follows:

1. COSA has underway the development of a statement designed to place the "Standards" document in a clarified context before its next printing.

2. COSA has begun steps to evaluate and possibly modify the "Standards" document in conjunction with UCTA and NAST.

3. COSA will monitor and advise the task force currently considering standards for post-secondary professional schools of theatre and related disciplines.

4. COSA will request UCTA to begin developing criteria for:
   a. college and university programs which are not major programs or leading to a degree
   b. minors in theatre
   c. service courses in theatre
   d. theatre studies in two year programs (in consultation with SCA's Community College Division).
   e. Specialized degree program in such areas as; (1) technical direction (2) theatre management (3) and similarly specialized areas in consultation with those groups inside and outside of ATA as are deemed appropriate.

5. COSA will request UCTA to develop guidelines for:
   a. faculty assignment
   b. faculty evaluation
   c. faculty/student ratios
   d. faculty/student contact hours based in some measure on materi-

als available through the Association of Communication Administrators (ACA) and the National Association of Arts Administrators (NAAA).

6. COSA will request that CTAA consult with UCTA and COSA regarding the standards developed on Children's Theatre/Creative Dramatics that are already in process.

7. COSA will request that SSTA report on the effect and efficacy of the joint ATA/SCA standards document which came into effect before COSA was in place.

OBSERVATIONS

The Commissions addressed their charges well.

The Wingspread II made it possible for the Commissions to become functional arms of the Association. It has also made apparent the need to reach beyond ATA in order to carry out necessary tasks and to communicate with people who ought to know what we as theatre people are doing. The important implementary steps are now before the Commissions. It is crucial that those steps be taken soon if we are to continue moving forward.

The atmosphere created for the conferees at Wingspread by the staff of The Johnson Foundation could not have been more salutary. Every effort was made to free the Commissioners, the resource people, and others for the task of creative problem solving. The result was a general sense of exhiliration accompanying the complex search for workable Commission strategies.

The resource people also provided substantial assistance to the deliberations. Key lines of reasoning and numerous consequent decisions are directly traceable to the information and insights supplied by the four resource persons both in their position papers and in their work with the Commissions. Similarly, the challenges shaped much of the productive discussion in the work sessions.

Alternating the plenary sessions and Commission work sessions effected a marked exchange of ideas. In sum, the process of the Conference was highly effective in meeting its announced goals. All four ATA Commissions can now be said to be underway. The impetus provided by Wingspread II has enabled the Commissions to survey mechanisms for working alone and in concert to meet many of the needs of ATA and the profession of theatre in the decade ahead.

Wingspread II was thus productive. Without exception, the Commissions exited the meetings with a clearer sense of purpose. They specified their particular areas of concern, their methods of functioning, and their relationships to each other and the ATA Board.

In general there was a proposed broadening of the base of operation. COTD agreed to a systems approach to the problems of theatre accessibility and development. By cutting across existing lines that separate commercial from non-commercial theatre, theatre workers from other professions, and the like, COTD proposed a strategy of collective action for the common good.

COTE addressed the issue of theatre in general education in response to a direct request. However, COTE's efforts in that regard, plus the expressed intent to deal with all aspects of theatre education in every educational context called for a comprehensive vision. Added to that is the fact that any promulgation of that vision will require translation to an enormous number of constituencies both inside and outside the Association.

COTR's decision to emphasize living performance research is a strategic attempt to engage the interest of the many ATA members who see research as antithetical to their goals of production. The corollary of COTR's decision is the forging of new research methodologies especially suited to performance needs.

COSA broadened its sphere of interest to cover standards for programs, courses, and specialties not hitherto addressed. In addition it expanded its pattern of liaison to include groups not directly connected toATA.

The work of the Commissions also points to a year round expenditure of effort. In the past ATA has been criticized for being unduly focused around its annual convention. The Commissions now seem intent on pursuing ongoing efforts quite apart from the pattern of the convention.

Much remains to be done. Several comments suggest the need for various data banks allowing extensive information storage and rapid retrieval.

There is also a need to clarify procedural channels for recommendations and for requests for assistance. It may be the complexity of ATA or the bureaucratic uncertainty manifested by projected-oriented theatre workers, but the result is the same, There is a need for some mechanism that will make clear the obligatory/preferred relations among the various ATA Divisions, Commissions, Committees, and other units and offices.

It is also desirable to bolster two-way communication among the Commissions, between the Commissions and other units, and perhaps among the individual Commissioners and the Board members. Meetings and newsletters were both suggested by all commissions, COTE's recommendations are a sample.

1. Commission chairs should meet with Divisional Presidents during conventions.

2. If the Commissions are to be operative, funding must be provided for face-to-face interactions within each Commission and among Commissions.

3. Between meetings, there must be regular communication among Commission chairs and the Vice President for Policy, who should:
   a. provide impetus for the work of the Commissions;
   b. be present at all individual Commission meetings;
   c. be responsible for establishing divisions of labor to avoid overlap, serving as the ultimate arbiter in assigning tasks or problems to individual Commissions or among Commissions;
   d. develop a Commissions newsletter for circulation among all members of all Commissions to keep them current.

4. There is a pressing need to make the ATA membership aware of the existence of the Commissions as service bodies designed to facilitate the work of the Association.

The work of the conferees at Wingspread II was at once constructive, specific, and well integrated. But this report of their efforts is already dated, for much more work has transpired since the conference. In a real sense the fuller impact of Wingspread II will be felt in the months and years to come. While the future of the ATA and its Commissions has now been more clearly charted, the effort to realize the goals articulated at Wingspread II has just begun. That challenge is one that can and should be shared, not only among the four Commissions, but with the entire ATA membership.

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